

/4 cont. /

*532 are cut in as horizontal lines. The ears are missing; the breasts are lightly indicated. The torso above the apron is deeply notched, a type of representation of the female body which is repeated in all the clay figures. The sexual organs are reproduced in naturalistic fashion under the bast apron. On the legs the thighs and calves are worked out plastically. The feet are represented by offset wooden blocks; calf and ankle bands are reproduced by a wrapping of red cotton thread. /5/ The figure is painted; on one side of the head small red feathers are affixed with wax as an ear rosette.

*532
352 Also belonging here are the wooden stools (Fig. 13 a and b /see p.48 /), which, with sledge-like runners, are carved out of one piece of wood. The sitting surface runs out to a point on both sides and on each into a triangular head which bears a beak in relief. The whole seat is supposed to depict an arara (see the front view, Fig. 13b). The eyes are reproduced by pasting on shell disks with a wax button in the center; tufts of feathers are attached to the edges of the head as ear tassels. The whole is painted black with the dye of the genipa fruit.

*532
276 Finally, relief-type representations are still to be mentioned here, first the tobacco pipe (Fig. 14) which bears carving in relief



Fig. 14 a and b.
Decorated tobacco pipe.



Fig. 15. Relief-type
tree-drawing.

on one side, the significance of which I was unfortunately unable to discover. Apart from this, it is decorated on the upper edge with a neat carved pattern recurring only twice elsewhere (half-gourd, Pl. XI, Figs. 201a₂ and 202a /see p. 57 /). Then later,

/5 cont. /

* 532 *Then the next stage*

[287]

of production can begin. In the case of female figures the apron is now tied on; a piece of tree bast is cut to the necessary length, and the inner layer is pulled off and made pliable by being pulled through the mouth several times. The way it is fastened as an

[314]

apron is shown on Fig. 24 /see p. 48 /. Then the hair is put on. Black resin is warmed on a block of wood, rolled out on a gourd or on the thigh into a long roll, and this is then pressed tightly on the head. A thick layer of resin is put on the back of the head.

If the resin becomes hard too quickly, it is warmed up again with the block of wood. Only now does the painting with black genipa and red urucú dye follow. A slender bamboo rod is dipped into the paint and drawn along the indented lines. Larger red areas of color are also put on with the index finger.

● [308]

/6/ The adornment characteristic of the different sexes and ages is usually put on as well. Almost all figures are painted; I do not know whether the patterns correspond to the patterns of body painting customary otherwise; in any case I never saw patterns of that kind on the bodies of the people themselves, though it must be remarked that I very seldom encountered patterning on the body at all.

[302]

Ear rods are represented here and there by fine rods (Figs. 17, 23 /see p. 48 /); ear rosettes are made very small from feathers (Fig. 16 a and b /see p. 48 /). Long narrow strips of cane serve the men as lip plugs (Fig. 18 /see p. 48 /).

Necklaces are either painted on (Fig. 19b /see p. 48 /) or reproduced by beads (Fig. 16 /see p. 48 /) or, in the majority of cases, by cotton threads, which either fit tightly (Figs. 18, 22 /see p. 48 /) or hang down (Fig. 21 /see p. 48 /, Fig. 35 /see p. 48 /).

Neck tassels for the children are formed in wax; they lie tightly against the back of the figures (Figs. 20, 21 /see p. 48 /).

Cuffs are sometimes attached to the extensions of the wax hair-roll by attaching two fine rolls of wax, with the space between them painted red (Figs. 17, 18, 20, 21, 22, 35).

Arm tassels of string are shown in Fig. 22.

Calf bands are represented by two fine rolls of wax, with the space between them only rarely painted red (Figs. 18, 22, 23).

/9 cont./

142 The bridge is narrow, markedly convex with a somewhat pendulous tip. The alae are usually somewhat drawn up, so that the round nostrils seem to be directed toward the front.

In size the women stand significantly behind the men, but are just as well proportioned. Their figures tend to be somewhat full in their youth. Almost all the younger individuals have uncommonly delicate hands and feet and a perfect form of the bust, but, like

[853] all Indian women, they lose their charms very early; in particular the long breast-feeding causes excessive lengthening of the

[481] breasts. In the case of older women, the weak development of the lower extremities and the waddling gait of the inwardly turned feet make an unpleasant impression.

The real skin-color of the Karaya is difficult to determine at first glance. Staying on the sun-scorched praias changes the bright yellow-brown of their complexions, which one can still confirm only under their large cotton cuffs and knee-bands, into a dark copper-brown. Even this is not easy to see in the case of many individuals because of the /10/ body painting used to the broadest extent (Fig. 1 /see p. 17 /). People painted black or red from head to foot are not rare. Others combine the black or red color into patterns which almost give the impression of European clothing. Black line-drawings on the face and extremities are the most popular.

302 Used for body painting are:

● 386 1. Urucú (uareriö). Paste made from the red berries of Bixa

[824] orellana.

[824] 2. The blue-black dye (beñena) obtained from the seeds of the genipa (Genipa brasiliensis).

3. Soot. This is either simply scraped from the cooking pots and rubbed into the face or, mixed with genipa, it serves for diffuse painting of the whole body.

302 The line-decoration is put on with the fingers or little wooden
413 sticks, the diffuse coloring with a rag.

/212 cont. /

- 386
824 The red color is obtained from the seeds of the fruit of the urucú bush. There are many different varieties, which produce a more or less intense red color, in part also inclining to yellow. Treasured above all is the kind with round seeds (wōlēlōni), whereas the kind with long seeds is not esteemed very highly (wōlēnō). The kind with round seeds grows particularly in the [438] region north of the Tapirapé mouth; it is obtained here in large quantities by the Indians and further traded to the Indians south of the Tapirapé mouth, especially to those of the south horde. The 386 dyestuff is produced from the seeds in the following manner. The many small seeds contained in the beechnut-like fruits are removed, some palm oil is put in the hands, and then the seeds are rubbed between the oiled hands until all the dyestuff on the shells of the seeds has come off. In this way an oil color is produced, which is scraped off the hand with a knife or stick and is put in a gourd vessel. The rubbed seeds are thrown away. In this fresh state the oil color is immediately ready for use. For [438] trading, it is boiled in oil (thickened), then put into solid forms, and dried in the sun (Ill. 40 a, b).

- [824] For the black color either soot, which is scraped from the charred trees of the plantings or from the cooking pots, or the blue-black juice of the genipap fruit [b(ā)dēnā] is used. This juice is mixed in small spoon-like gourd vessels or in larger, carved half-gourds /Pls. 43 and 44 appear here/ /213/ (Ill. 41 a, b); at first it is light, but soon after it is applied to the skin, under the influence of the air, it becomes a handsome black-blue color.

- 302 A white earth (mānāulā) is used as a white color. I never observed white body /Ills. 40 and 41 appear here/ painting, to be sure. The small clay dolls, however, bear white patterning, and the Indians told me that with this color they paint rings around their arms, as well as transverse stripes on their chests.

- 302
413 The fingers serve as paint brushes, the flat hand for full body painting. /Ill. 42 appears here./ I never observed sticks or rags for applying the colors. On the other hand, for the genipap patterning a stamp (ūlīnō) consisting of two sticks of cane lashed together, the cut surfaces of which are cut to form two semicircles, is popularly used. These semicircles are now placed together to form

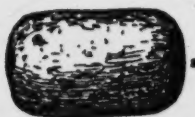
[Text continues on p. 103]

/213 cont. /

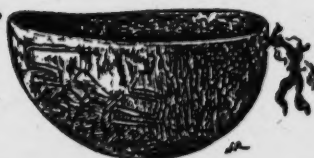
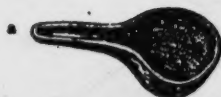
● 386

[438]

[415]



Ill. 40. a, b.
Urucú oil-color in trade
packaging.



Ill. 41 a, b.
Color bowls.

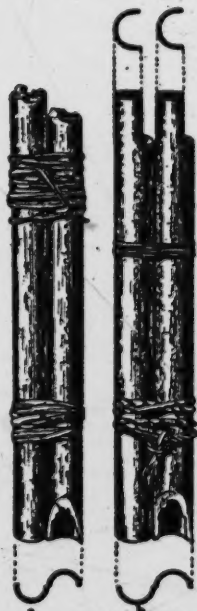
302 a serpentine line (būlti; according to Kuriši,
413 however, naũēkiēlāzi = ostrich crown-tuft).

These stamps are usually only one-sided (Ill. 42a); only once did I come across a two-sided stamp, which at one end bore the serpentine line, at the other two semi-circles, one above the other (Ill. 42b). The boy in Ill. 2 on Plate 38 is painted with the serpentine-line stamp.

302 In the painting we distinguish between full painting and patterning.

[291] The full painting "is their suit of clothes" (Kuriši's statement); "it protects them from mosquitoes just as their suit does for the Christians" (Mauzi's statement).

[609] The patterning, on the other hand, is executed only for special occasions. It is a kind of festive ornamentation. For receiving strangers, for example, the villagers paint themselves with red and black designs; the arriving strangers also paint themselves before they /214/ enter the village, even if they only draw a black eye-band from ear to ear with soot scraped from the charred Campo trees.



Ill. 42 a, b.
Genipap stamps.

/226 cont. /

*301 c) Arm and leg ornaments of red-colored cotton. These ornaments, consisting of arm cuffs and calf and ankle bands and worn by both sexes, are the insignia of the unmarried and are therefore worn from earliest youth until marriage and then again by widowed persons.

*301 286 The arm cuff (děsi) is crocheted out of cotton with the crochet hook as a long cylinder the thickened edges of which are bent outward like a rim (Pl. 45, Ill. 3; see on Pl. 16, 18; 44, Ill. 2). The upper opening is wider than the lower one. They are made by the women, and, to be sure, are crocheted over a club or a manioc pounder (according to Ehrenreich, also over a special wooden cone not observed by me anywhere). When the cuffs are finished, they are colored red with urucú oil-color.

*301 [386] They may be put on and taken off; they are laid aside especially for heavy work. On the whole, they are not worn constantly, but [412] most of the time. Young men sometimes insert their knives into them from behind, so that the blade sticks out toward the elbow. If they become too tight, they are removed and new ones are made. They are ultimately removed only at marriage. There [554] is a possibility, however, that they may be put on again later, and, to be sure, in three instances: first, widowed persons wear them again; then, men may wear them again if their wives are satisfied with them and put them on for them; and, finally, the best wrestler may wear them again.

[286] Ankle bands (wālāũ) and calf bands (dědbutǎ) are likewise crocheted out of cotton and colored red. These are narrow bands with thickened edges, which are crocheted together in front. At this closing place a long tassel of thread hangs down from both edges (Pl. 45, Ill. 4 a, b; see also Pl. 15, Ill. 1; 16; 36, Ill. 1, 43, Ill. 1). The tassels of the calf bands are often tied together in back for long marches or rapid sprints, in order not to impede the movement of the wearer (Pl. 44, Ill. 2). On the calf bands bast bindings are sometimes also tied (perhaps a sign of mourning?).

/284 cont. /

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[439] very pronounced in the pottery in the villages from Leopoldina to São José. These villages furnish the Brazilians with cooking and eating vessels, so that in São José and Leopoldina one finds

[531] Indian vessels almost exclusively. They have already been adapted, however, to the taste of the Brazilians; the small eating dishes have the typical bowl-shape and on the edge bear a decoration in red color (Ill. 96). The water-cooling vessels, too, which the Indians in the villages mentioned make for the Brazilians, show the purely Brazilian type and red decoration.

386
[317] The red designs are made with an earth color. The red earth for this (zūzē, zōūbūlē) comes from the Barreira do Veado and is taken along to São José and Schischá by the Indians of the north horde traveling south for arrow cane, in order to sell it to the Indians there. It is applied mixed with water. The true Indian vessels are undecorated.



Ill. 133.

Old clay-vessel.

I obtained in Schischá a most peculiar vessel, whose origin is unknown (Ill. 133). It is irregularly spotted dark red and black as a result of uneven firing; it is apparently made out of very crude clay and in a very primitive fashion. The two knobs on

the edge, which are slightly hollowed out on top, are striking. The vessel was found several decades ago in the sand of a sandbank by Indians from Schischá on a journey downstream. The Indians themselves were unable to say where the vessel might come from.

415
114 I did not see anywhere the pot and bowl forms brought back by Ehrenreich: shallow, round dishes (Berlin 3862), flat, round plates (3863 and 3864), flat, oval plates (3865), low elliptical double bowls with a dividing wall running lengthwise (3866), cylindrical pot with turned-down rim and bast hanging-band (3861), double conical pot with hanging band (3858), and clay spoons (3878).

/304 cont. /

386
824] M. Coloring substances and adhesives. By way of coloring substances, besides urucú red (Bixa orellana) and genipap black (Genipa brasiliensis), which are used essentially as body colors, only black and white occur as technical colors. The white earth (mānāũlǎ = white stone) serves as white; it is pounded and used above all for painting the bow-wood winding. It is also used for making spinning whorls. Black loam (zōũblũũ) is used for black coloring. Embira is colored with it by heaping wet black loam over the bast and letting it lie this way for a night. Cotton is dipped in boiling water and then drawn through the loam standing nearby in a pot. This is repeated several times until the threads are sufficiently blackened. Cotton is colored red with urucú oil color only after the completion of the object concerned. Concerning the storing and the trade form of urucú red, see p. 100 and III. 40 /see p. 103/.

387 The universal adhesive substance is beeswax (tǎbōlǎ) that is stored in spherical form and is offered to passing travelers in bulk as material for boat calking. Jatobá resin (kũwǎo), a light, 381
314 transparent, hard resin, is also used a great deal. From it the red, lacquer-like resin (dāũmǎlǎ), such as is used to decorate the feathered end of the arrows, is made in the following manner: the resin is softened in a pot over the hearth fire, urucú color is poured in, the two are mixed, and the whole is allowed to stiffen. The black, lacquer-like resin (dōwōdālǎ), which serves the same purpose, seems to be made in a similar manner by adding black coloring. Both kinds are stored in large lumps which seldom have a definite shape. For fastening the mother-of-pearl eyes on the stools, the little down feathers on the bodies of children etc., a soft, yellow resin is used (kōōdĩ), which is stored in a piece of palm leaf folded together.

/364 cont. /

286
184

The making of the net coverings corresponds to that of the Karajá, and the apparatus is just as primitive as it is there. A small apparatus is used for plaiting the girls' belts: on a long stick, at some distance from either end, a short cross-stick is tied. Around these the warp is then wound (Ill. 203 a, b). The weft is intertwined by hand.

[531]

Here, too, crocheting is done with iron crochet needles (děšiduná). The handle is only rarely decorated and then only simply wound with red cotton thread (Ill. 204).

● 386
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Coloring and adhesive substances are identical with those of the Karajá. I obtained red dômāle and black resin, zōbādāla, both in pieces 12-15.5 centimeters long, 5.5-6 centimeters wide, and 2 centimeters thick, and convex on one side (Ill. 205). These are pressed in rod sieves, the texture of which is sometimes still recognizable on the surface.

524
531

Ill. 207 a-d.

Toy dishes.

a, b) Bowls, c) painted vessel, d) its design.

237

Feathers, for storing, are either tied in small bundles or, as among the Karajá, arranged as wings.

524

10. As children's toys, I brought back: small bows and arrows, of which the bows are very crudely made, whereas the arrows either consist of the pointed shaft, on which, in front, a small /365/ nut with lateral hole is sometimes pushed (Ill. 206 a-c), or exhibit a round, inserted wooden point. The feathering is the ordinary bunch-feathering. I did not see any imitations of guns here. As toy clay dishes I acquired two small bowls (wādjīwīliōlě) and, in Schischá, a bowl and a vessel painted red on the outside, which is an imitation of a gourd spoon (207 a-d).

[531]

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CayapoSP//

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to bleed freely in order that it will weaken before it can travel far. Barbed arrows are used for killing monkeys and shooting fish. The tail of the sting-ray is also used for tipping arrows.

Formidable objects are the clubs that the Caraja tribesmen use to kill captives, as well as members of their own tribe who have broken taboo or who are too old to make the periodic migrations. These clubs vaguely resemble a baseball bat, except that they are heavier and a trifle thicker at the end. They are made of hard-wood, the long handle decorated with a beautiful covering of black and white woven canework in designs similar to those of the spears,

FIG. 99.—Cayapó rattle

and the heavy end is stained a sinister red with the juice of the urucú-berry and the blood of its victim.

The Cayapó clubs are of the same heavy wood,

INDIAN NOTES

^C
411
[53] and have similar woven cane-covered handles, but are for more specialized use. Instead of a blunt round end, the club has a flat triangular wooden blade pointed at the end with sharp sides and stained with urucú. It is used, in the manner of a great ax, for decapitation.

^C
524
[50] Toy canoes (fig. 100), with which the Caraja youngsters play, are models in miniature of those their elders use, which are made from hollowed or



FIG. 100.—Toy canoes of the Caraja. (Length, 19 in. and 16 in.)

^C
[53]
[52] burnt-out logs. They are decorated with designs colored with a black stain from the genepapa fruit and the urucú. Paddles (fig. 98) are of regulation length, but some have unusually wide blades often decorated in red and black designs.

^C
522
[17] Most curious of the collection are the little clay dolls (fig. 101), which may have some connection with magic or with religious observances. They vary in size from two to twelve inches, and are similar in workmanship and even